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clergy, he being asked for money when he wished to receive the host, and when he tried to enter another church he was not allowed to go in because he had no papal bull, which cost two *reales*.³ The name *Caron* in the *Tragicomedia* (p. 274) may have been suggested by the name in the title of Valdés' work. The corresponding character in the *Barca* is called simply *companheiro do diabo* (p. 215).

In addition to the *Diálogo* the author of our play seems to have known the *Danza de la Muerte*. The *bobo* of the Spanish play, speaking to the *corregidor* and *procurador*, as they approach the angel's boat, says:

Traen muy mucha cagatera;
vienen, segun su manera,
muy cargados
de sus culpas y peccados.

Abogado

Traemos, yo te prometo,
Baldo, Bartholo y Moreto,
yotros libros acotados. (1338-1344)

The devil in the *Danza de la Muerte*, stanza XLIII, replying to the *abogado* says:

El Cino e el Bartolo e el Coletario
non vos librarán de mi poder mero.

Although these juriscónsults were known in the fifteenth century,⁴ it is hardly a coincidence that the same word, 'Bartolo,' should occur under similar circumstances in the two somewhat similar works. Neither the *Barca* nor the *Diálogo* contains such a passage.

W. S. HENDRIX.

University of Texas.

GEORGE MEREDITH'S USE OF A FRENCH SOURCE

An important incident in *Harry Richmond* appears to have a French source. When a midnight meeting of the hero and his German princess is interrupted by the latter's duenna, who rings a bell to alarm the household, the scandal, which seemed imminent, is prevented by Richmond Roy's cleverly setting fire to the curtains and thus explaining the presence of all concerned.¹ Simi-

³ See the *Diálogo*, 8, 17-25. The bull is mentioned in the *Diálogo* also by the *abogado*: 16, 29; 18, 21-22, where it does not avail him anything. Disrespect for the bull is shown in the *Diálogo*, 67, 15-22, where a soul in Carón's boat is ordered to throw overboard a bull because the lead seal is too heavy.

⁴ See *Mod. Lang. Notes*, April, 1912, p. 123; *Rom. Review*, III, 416. Moreto in our text is probably due to the rime.

¹ *The Cornhill Magazine*, 1871, vol. XXIII, pp. 414, 612; *The Works of George Meredith*, New York, Charles Scribner's Sons, 1910, vol. x, p. 48.

larly in Léon de Wailly's *Angelica Kauffmann*, Sir Francis Shelton, after forcing his way one night into the heroine's atelier and making love to her with such violence that she is obliged to break the window and call for help, explains his presence by applying a torch to the curtains, or, to quote, "Aux yeux d'Angelica immobile de stupeur, il saisit un flambeau et met le feu aux rideaux."²

Meredith was, of course, well acquainted with French literature. De Wailly's historical romance, which appeared originally in 1838,³ was republished in 1859. Five years later Meredith spent some time in Paris. *Harry Richmond* was composed in 1869 and 1870. There was consequently ample opportunity for him to read *Angelica Kauffmann* before he wrote the scene I have mentioned. His taste would prevent his following de Wailly far, but it would not hinder his plucking from this sentimental novel so striking an incident as the one described. There remains the possibility that de Wailly, who was primarily a translator and adapter, derived the incident from a third work that may also have inspired Meredith, but such a common source, if it exists, is still to be discovered. At present we can do no better than to credit de Wailly with the invention of this lively episode.

H. CARRINGTON LANCASTER.

Amherst College.

THE CRISIS: A SERMON

Since the time of Nichols and his *Literary Anecdotes* no copy of this pamphlet has been accessible to students of the period; but from external evidence it has generally been regarded as the work of Henry Fielding. An excellent copy has recently been discovered by F. S. Dickson, Esq., of New York; and thanks to his kindness, I have had the opportunity to examine the pamphlet. It is a twenty-page octavo and bears this title:

The Crisis: A Sermon, On Revel. XIV, 9, 10, 11.
Necessary to be preached in all the Churches
in *England, Wales, and Berwick upon Tweed*, at
or before the next General Election. Humbly
inscribed to the Right Reverend the Bench of
Bishops. By a Lover of his Country. *Venditit*
hic auro Patriam. Virg. London: Printed for
A. Dodd, without *Temple-Bar*; E. Nutt, at the *Royal-Exchange*, and H. Chappelle, in *Grosvenor-Street*.
MDCCXLI. (Price Six-pence.)

At the outset the writer explains that his text concerns prostitution for hire, and under the first head of his discourse tells his readers that he who sells the liberties of his country, of his

² Edition of 1859, Paris, Hachette, 2 vols., 12°, vol. I, p. 343.

³ Paris, Dupont, 2 vols., 8°.